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## Undergraduate Program Thriving

Carolyn Fick, Undergraduate Program Director

This Fall was a good – if very busy – time to take over as Undergraduate Program Director. Enrolments in History are burgeoning. All of our courses this year are full or nearly so, with many – especially our 400-level seminars – well above capacity. Overall we had 643 program students (Majors, Specialization, Honours and Minors) as of Fall 2003, to which can be added a good number of January admissions. The Honours Program, in particular, remains vigorous, with approximately fifty of our top students currently enrolled. Although a few of these will be graduating this spring, I have already met with a fair number of promising first- and second-year students who will, without doubt, be entering the program next fall.

A certain number of our 200-level courses, including European History, Film in History and Twentieth-Century Global History, are in their second year as Departmental offerings for the Arts & Science General Education curriculum, thus drawing a wide range of students from

various disciplines and diverse backgrounds. In fact, the Film in History and Twentieth-Century Global History courses reached their maximum capacities very early, causing hundreds of non-history students, to their chagrin, to be turned away for lack of space.

An increasing number of our students now participate, through the University's Center for International Student Exchange, in exchange programs with various foreign universities, enabling them to study abroad and to learn as they live in new and personally enriching cultural environments. Equally, the Department has been the chosen venue for numerous foreign students who have decided to pursue their studies in Canada.

As Undergraduate Academic Adviser, I look forward to seeing more of our students throughout the semester and will continue to be of assistance in helping them better meet their myriad academic concerns.

## History Department Hires New Faculty

The History Department is pleased to announce that two new faculty members will be joining us in the 2004-2005 academic year.

**Nora Jaffary**, our new Latin American historian, received her B.A. in History and English from the University of Toronto, an M.A. in Native Canadian History from the University of British Columbia and a Ph.D. in Latin American History from Columbia University. Her dissertation, *Deviant Orthodoxy: A Social and Cultural History of Ilusos and Alumbrados in Colonial Mexico*, will be published shortly by the University of Nebraska Press.

**Gavin Taylor**, our new Colonial North American historian, received his B.A. and M.A. in History from the University of Toronto, a Ph.D. in American History from the College of William and Mary and is currently completing an M.J. in Journalism at Carleton University. His dissertation, entitled *Ruled by a Pen: Land, Language, and the Invention of Maine*, is under consideration with the University of Nebraska Press.

We welcome Nora and Gavin to the Department and to Concordia.



# REMEMBERING JOHN LAFFEY

As we announced in our last issue of *TimeLines*, John F. Laffey died on September 24, 2003 after a long illness.

John Laffey was born in Pittsburgh PA in February, 1938. He graduated from the University of Pittsburgh with a B.A. Honours in History in 1959, and then spent a year as a Woodrow Wilson Fellow at Columbia University's Department of History and its East Asian Institute. He received his Ph.D. from Cornell University in 1966, majoring in Modern European History with minor fields in Modern Chinese History and Political Theory.

After brief stays at Wayne State University in Detroit and Western Reserve University in Cleveland, he was appointed Assistant Professor at Sir George Williams in 1968. He was promoted to Associate Professor in 1972 and to Full Professor in 1977. He retired from Concordia's History Department in 1996.

John Laffey published articles in a variety of fields, but he is best known for his work on French imperialism in the Far East and on modern European intellectual history. In 1993 his book *Civilization and Its Discontented*, published by Black Rose Books of Montreal, was short-listed for the QSPELL prize for non-fiction.

Graduate Program Director of the History Department for two terms, John was also a founding member of Montreal's Inter-University Centre for European Studies. As well, he was instrumental in the creation of Concordia's Liberal Arts College. He was on the editorial board of *Marxist Perspectives* and *Europa: Revue d'Etudes interdisciplinaires*.

Some of John Laffey's wit and conviction are conveyed by the entry he submitted to the *Canadian Who's Who* in 1996, in which he described himself as a "militant Socialist" and "atheist," and reported that his favourite recreation was "thinking."

We have asked some of John's colleagues to share their memories of him.

I first met John Laffey when we were both young graduate history students at Cornell University in the early '60s. He and his then-wife Ella had come from Pittsburgh, he in modern French social and political history, she in Chinese history. John was a year or so ahead of me. He was a Marxist, of a rather exotic – for rural Ithaca, and for most still-Fifties-ish grad students – Trotskyist variety, and had become something of a legend among the grad students for getting an article published, on French colonial history.

We were friendly (I too was then on the left), and we corresponded when we were both in Europe doing dissertation research. My wife Lenore and I visited John and Ella in Paris; I remember our getting locked into the Luxembourg Gardens together one evening, and having to clamber up and over a rather high cast-iron fence to get out, as an amused crowd of Parisians watched.

The U.S. involvement in Vietnam was by then seriously underway (Cornell had already earlier on been a center of opposition to the emerging American involvement), and John wound up in Canada, at the then Sir George Williams (now Concordia) University, while I had returned from Italy to a post in Renaissance history at Duke University, in North Carolina.

We kept in touch across the late '60s, exchanging analyses concerning the war and opposition to it, and being involved in our different ways in that opposition. John wrote to me about the computer riots at Sir George in 1968-69, and I him about the Duke crisis following the assassination of Martin Luther King Jr. that same year.

I came to Montreal because of John. In the spring of 1969, following a police riot on the Duke campus in which a number of young faculty, including me, had been beaten up guarding black students against the Durham riot squad, I resigned. Fortuitously, I received a call from John Laffey shortly thereafter asking if I would be interested in a position that had opened up in the SGW History Department. I was, and so I flew up to Montreal for an interview, and accepted the position when it was offered.

That was thirty-four years ago. Across that time I knew and worked with John Laffey, until his retirement a few years ago and his death last semester. We worked together in the Department, on several common projects, and in Liberal Arts College, the Great Books program in Western Society and Culture, now celebrating its twenty-fifth anniversary, of which I was the



# JOHN LAFFEY cont'd.

founding Principal, and John a valued colleague and teaching Fellow.

John remained a supple Marxist historian, with no illusions about the failings, as well as the strengths, of the Left. He was a demanding teacher, a scrupulously analytic historian and scholar, and a supportive colleague. He knew modern European intellectual history well, published widely in his major field, French imperial history (a collection of his articles appeared shortly after his retirement), brought out several monographs, and had a series of loyal undergraduate and graduate students, some of the latter currently teaching in history departments in and beyond Montreal.

He wanted to be, and was, and I am sure would be pleased to be remembered as, an historian's historian, someone who well understood the crucial importance of the past, and of the study of the past, to contemporary awareness and politics, and who exemplified in his work the Rankean imperative, to re-create the past *Wie es eigentlich gewesen*, "As it really was". Like those who knew him, I was saddened by his passing, but am gladdened now by the memory of his enduring legacy, the scholarly life of a teacher, a life given over to the study of history, itself a kind of making.

**Frederick Krantz**

It was with a deep sense of loss that I received the news of John Laffey's death last September; in fact I had plans, with another of his former graduate students, to visit him once again in his Van Horne Avenue apartment later that month. It was not to be.

My memories of John go back over the past thirty-some years, during which time I had the opportunity to know him as a teacher, the privilege of knowing him as a colleague, and the pleasure of coming to know him as a friend. My first encounter with John was as a young entering Ph.D. student in my twenties at what was then Sir George Williams University, where I took one of my first graduate seminars — Modern European Intellectual History — with the intellectually austere and daunting Professor Laffey. In those days, what he insisted upon most, and what he expected of his students, was that they perform to the highest standards of intellectual and scholarly endeavour. "Standards" was the watchword, and graduate students, in what little spare time they had, were to be found camped in the library reading through the Oxford English Dictionary after having tirelessly laboured over Hegel, Kant, Marx and Althusser, among all the others. With a natural sense of

contestation that comes only with youth, we balked at this, but what we didn't realize at that time, what I personally have come to understand over the years, is that he was absolutely right.

Since then, I came to know and appreciate the deep, almost fragile, sensitivity, and the enjoyment of life's more mundane pleasures, that lay underneath John's austere intellectualism. I always enjoyed his caustic sense of humour, too. But until I became John's colleague in the History Department some fifteen years ago, I unconditionally addressed him as Professor Laffey. Although he insisted on John, I will always remember my teacher, my colleague and my friend as Professor Laffey.

**Carolyn Fick**

John Laffey, Professor of History at Concordia University, has recently passed away. As a colleague who knew him well in his later years, I have been asked to write a brief commemorative piece for him, and I would like to call it: *How I Remember John Laffey*.

I knew John as somebody with whom one could have a conversation or debate on almost any subject. He was an avid reader and his knowledge, if not always profound, made up in breadth. John was a courteous man but at times his quick temper and his ready wit got the better of him. His chosen field of inquiry was intellectual history, in which he excelled.

He had an appreciation of music and the visual arts in a general sense but his one passion was reading. I cannot recall having passed by his office without seeing him reading a book. He would sometimes lend me a book we had been talking about, and it was interesting to follow his thoughts contained in neat notes written into the margins.

His last years were overshadowed by first the waning of Marxism, and then the loss of his eyesight. Not to be able to read any longer was a punishing fate for somebody like John. Yet, he was not a complainer. Whenever somebody asked him how he was, the answer was invariably "good enough."

I will always remember him as an intellectual historian and, I think, John might have liked that.

**Franziska Shlosser**

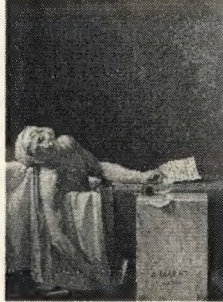


# PICTURES OF THE PAST

Molly Ungar

In my experience, using photographs, fine art or commercial art as part of a history lecture is easy – using them effectively is another matter. This is because I know that as soon as I use visual material, I have entered the Twilight Zone of Interdisciplinarity, a problematic and ambiguous field of endeavour. Visual sources, just like textual sources, have their own methods of analysis. To use visuals means having to integrate visual analysis – and visual “argument” – with historical argument. The lecturer has to control and strike a balance between the two disciplines – art history and history – and still manage to impart some useful knowledge.

For instance, in a lecture on the French Revolution, it is often tempting to show Jacques-Louis David's *The Death of Marat* – (“This is Marat. He was killed in his bath.”) – and move on. But what is the connection



between the painting and history? Or the Revolution? And is this really Marat? The painting brings to the lecture its own agenda, its own questions and its own answers. And it is most definitely not a “picture of the past.”

So the solution is an interdisciplinary approach, even though this needs practice and doesn't happen at once. Whenever possible, I try to combine the visual argument as well as the historical, and use groups of visuals that have some relation to each other. David's paintings are visible manifestations of Revolutionary ideology, and when used as visual arguments, an accessible, parallel treatment of an historical issue unfolds along with the lecture. The painting or photo ceases to be an illustration of the past and becomes part of history.

## History Department Computer Lab

Derek Parent

Concordia University's Department of History has a tremendous resource to aid its Ph.D., M.A. and Honours students in their professional development as future lecturers and researchers. Our Computer Lab, located through the Department's main office, offers students a high-speed T-1 link to university resources through six state-of-the-art Pentium computers. The Lab is open from 9:00 a.m. to 5:00 p.m. Monday to Thursday, and 9:00 a.m. to 4:00 p.m. on Friday.

Students authorized to use the lab have access to a wide variety of software including Microsoft Office Suite, Photoshop 7, Adobe Acrobat 6 Reader and several document-scanning applications. Copernic Agent, a powerful internet research tool, can also be accessed on two Lab computers.

As the IT professional who administers the Lab ten hours per week, keeping everything in working order, I'm available to students requiring assistance with printing and conquering potential Lab software difficulties. I'm also available to tutor students and faculty on custom map making and data base and graphics illustration software applications, on an hourly fee basis.

Examples of innovative use of the History Lab include production of the Students of History at Concordia (SHAC) newsletter and scanning of various 35mm slides and documents for inclusion into Powerpoint class presentations.

The Lab, which is funded by the Faculty of Arts and Science, is a wonderful asset for advanced History students, as its constant use attests.



# Film – A Private Passion, A Public Course

Frederick Bode

I have always been something of a film buff, but movies were a private passion. My knowledge of film-making technique is minimal. Nor can I claim to be much more than an amateur in the history of film. Hence, I was a bit skeptical and a little worried when I was asked three years ago to consider offering a 200-level course that incorporated film as a central element. After some consideration, I reluctantly agreed. As I was discussing with colleagues and students some of the films I might use, one departmental wag suggested that the course should really be entitled "Fred's Favorite Flicks." I confess that there was more than a grain of truth in the comment, however facetiously intended. Most pictures I show, I like, sometimes because they embody good film making, but sometimes just because they're entertaining while also making a point I want to get across. Occasionally a picture will be a dud, such as the anti-communist film *Big Jim McLain* with John Wayne: ninety minutes of heavy-handed boredom. I used it only once and have substituted Samuel Fuller's *Pickup on South Street*, still anti-communist, but a gripping example of *film noir* at its best.

I considered various ways of structuring the course when I first offered it in the winter of 2002. One way would have been to concentrate on historical films and to examine how past events were portrayed on the screen to audiences in different times and circumstances. Another way would have been to use films as windows into their own time, in other words, to use them critically as historical documents. I chose the second option, which historical films can serve as well. I now use one such example, D. W. Griffith's *Birth of a Nation*, that great but deeply

disturbing film that contributed forcefully to the attempt early in the twentieth century to construct a national identity grounded in race. Another problem I had to face was the chronological scope of the course. I rejected the possibility of drawing on films from their beginnings to the present. Since I am a nineteenth century historian, I chose that part of the twentieth century I know best, roughly 1900 to 1960. Finally, I had to decide whether to focus on American themes and American films or incorporate a comparative dimension. My own field of American history determined that choice, although in the course's first year I did screen two German films that spoke to the issues I was developing. During the last two years I have pursued the themes of alienation and anxiety as expressed in film. In so doing I have drawn in my lectures and Powerpoint presentations on broader developments in the Euro-Atlantic world, but with an explicit focus on American developments.

After offering the course once, I agreed to put it forward as part of the General Education curriculum. The proposal was accepted, and HIST 281/HISZ 281, Film in History, now finds a permanent place in the calendar. I think the course has been reasonably successful in introducing the majority of students, who have never taken a history course, to a sample of the kinds of issues that interest historians and in getting them thinking historically and critically. And when one student told me that she had never seen a black and white movie before and had thought they would all be boring, but had left *Gold Diggers of 1933* absolutely delighted with it, I felt that maybe I was expanding some people's movie horizons too.

## Faculty Activities

### Publications

Graham Carr

"War, History and the Education of (Canadian) Memory," in Kate Hodgkin and Susannah Radstone, eds., *Contested Pasts*, vol. 1 of *Frontiers of Memory*, (London: Routledge UK, 2003), pp. 57-78.

Frank Chalk

"The Media in the Incitement and Interdiction of Genocide," Option Paper in *Proceedings of the Stockholm International Forum on Preventing Genocide: Threats and Responsibilities* (Stockholm: Government of Sweden, 2004).

Carolyn Fick

"La résistance populaire à l'armée expéditionnaire du Général Leclerc et au retour de l'ancien régime colonial à Saint Dominique," in Yves Bénot and Marcel Dorigny, eds., *Rétablissement de l'esclavage dans les colonies françaises 1802: Ruptures et continuités de la politique coloniale française (1800-1830) – Aux Origines d'Haïti* (Paris: Maisonneuve & Larose, 2003), pp. 127-48.

"L'affaire Lejeune," "Alaou," "Les assemblées provinciales," "L'Assemblée Générale de Saint-Domingue," "Le Club de l'Hôtel Massiac," "Décret du loi du 4 février 1794," "Dieudonné, Pierre," "Dommage," "Guyambois, Jean," "L'amour Dérance," "Macaya," "Proclamation du 29 août 1793," "Règlements de Culture," "Sans-Souci, Jean-Baptiste," entries in Claude Moïse, ed., *Dictionnaire historique de la Révolution Haïtienne (1789-1804)*, Collection du Bicentenaire (Montreal: Les Éditions Images/Les Éditions CIDIHCA, 2003).



# Faculty Activities cont'd

## Publications cont'd

### Andrew Ivaska

"Anti-Mini Militants Meet Modern Misses": Urban Style, Gender and the Politics of 'National Culture' in 1960s Dar es Salaam, Tanzania," in Barbara Burman and Carole Turbin, eds., *Material Strategies: Dress and Gender in Historical Perspective* (London: Blackwell, 2003).

### Frederick Krantz

"Platonizing the Core: Ideal and Real in the Creation of a Great Books Curriculum," in *Academic Questions* (Winter, 2002-03), pp. 76-80.

Editor of Gisela Tamler, *Before and After: Surviving the Romanian Holocaust*, (Montreal, 2003).

### Shannon McSheffrey

*Lollards of Coventry 1486-1522*, with Norman Tanner, ed. and trans. Camden Fifth Series, vol. 23 (Cambridge, UK: Cambridge University Press, 2003), 361pp.

"John Wyclif," "Lollardy," entries in David Loades, ed., *Reader's Guide to British History* (London: Fitzroy Dearborn, 2003).

### Alison Rowley

"Beyond the Archives and Into Cyberspace: e-Bay as a Source For Historical Research and Teaching Materials," in *Women-East-West*, No. 77 (2003), pp. 2-3.

"Kandinsky's Theory of Color and Olesha's *Envy*," in *Canadian Slavonic Papers*, Vol. 44, Nos. 3-4 (2002), pp. 251-261.

"Evgenia Semyonova Ginzburg," "Postal System," "Mikhail Pavlovich Tomsy," entries in *Encyclopedia of Russian History* (New York: Macmillan, 2003).

### Ronald Rudin

*Founding Fathers: The Celebration of Champlain and Laval in the Streets of Quebec* (Toronto: University of Toronto Press, 2003) 290 pp.

"Réflexions québécoises alimentées par l'expérience irlandaise," in Stéphane Kelly, ed., *Les idées mènent le Québec: Essais sur une sensibilité historique* (St-Foy: Les Presses de l'Université Laval, 2003).

### Dana Sajdi

"A Room of His Own: The 'History' of the Barber of Damascus (fl. 1762)," in *The MIT Electronic Journal of Middle East Studies*, 4 (2004), pp. 19-35.

### Robert Tittler

"The Financial Diary of Joyce Jefferies," in H. Ostovich and E. Sauer, eds., *Reading Early Modern Women: An*

*Anthology of Texts in Manuscript and Print, 1550-1700* (London: Routledge UK, 2004) pp. 265-71.

### Mary Vipond

*The Mass Media in Canada*, Chinese edition, Beijing Broadcasting Institute, International Relations Series, 2002, 215 pp.

"The Public/Private Tension in Broadcasting: The Canadian Experience with Convergence," with John Jackson in G.F. Lowe and T. Hujanen, eds., *Broadcasting and Convergence: New Articulations of the Public Service Remit* (Göteborg, Sweden: Nordicom, 2003), pp. 69-82.

"The Million Dollar Babies and the Media: Representations of the Dionne Quintuplets in the 1930s and the 1990s," in *Revista mexicana de estudios canadienses nueva época (Mexican Journal of Canadian Studies)*, February 2002 (revised version of an earlier publication).

## Conference Participation

### Graham Carr

"Diplomatic Notes: American Music and Cold War Politics in the Near and Middle East, 1954-60," paper presented to the International Association for the Study of Popular Music, Montreal, July 2003.

"*Pretty Russian Girls and Athletic Young Men*: Dance and the Embodiment of Soviet Identity in Cold War Canada," paper presented to the Association for Canadian Studies, Portland, Oregon, November 2003.

### Frank Chalk

"Radio Broadcasting as a Tool in the Prevention of Genocide," paper presented to the International Conference on Learning and Remembering: The Holocaust and Genocide in the Twentieth Century, Berlin, Germany, March 2003.

"The Concept of Genocide Revisited," paper presented to the Zoryan Summer Program in Comparative Genocide Studies and Human Rights, University of Toronto, Toronto, August 2003.

"The Media in the Incitement and Interdiction of Genocide," paper presented to the Stockholm Forum on "Preventing Genocide: Threats and Responsibilities," Stockholm, Sweden, January 2004.

### Carolyn Fick

"The Road to Freedom: A Bicentennial Celebration of Haiti's Independence/La Marche Vers La Liberté: Commemoration du Bicentenaire de L'Indépendance d'Haïti," an exhibition organized jointly by The Centre International de Documentation et d'Information Haïtienne, Caraïbienne et Afro-Canadienne (CIDIHCA)



# Faculty Activities cont'd.

## Conference Participation cont'd.

and the History Department, Concordia University, February 2004.

"The Haitian Revolution and the Rights of Man: Slave Emancipation, Citizenship and the Emerging Nation," paper presented to international conference on War and Citizenship in Latin America, University of Texas, Austin, Texas, April 2003.

"La révolution haïtienne vue d'en bas: de la résistance à l'esclavage jusqu'à l'indépendance," paper presented to Groupe d'étude sur l'Histoire des Amériques/GEHA, Université de Montréal, April 2003.

"L'universalité des Droits de l'Homme au dix-huitième siècle: la révolution haïtienne comme essai ultime," paper presented to colloque international Toussaint Louverture au rendez-vous avec l'Histoire Universelle, Port-au-Prince, Haiti, March 2003.

### **Norman Ingram**

"The Ligue des droits de l'homme and the German Foreign Office," presented to the History Department Colloquium Series, January 2004.

"Quebec and the Peace Movement: Thoughts on a Comparative European Context," presented to Round Table entitled Quebec and the Experience of War in the Twentieth Century, organized by the McCord Museum and the McGill Institute for the Study of Canada, Montreal, November 2003.

### **Andrew Ivaska**

"Of 'Nizers, Comrades and Teenagers: The Struggle for Youth in 1960s and '70s Dar es Salaam," paper presented to the 46<sup>th</sup> Annual Meeting of the African Studies Association, Boston, MA, October/November 2003.

### **Frederick Krantz**

Chair and Presenter, "After 9/11: U.S. Foreign Policy in Relation to Iraq and Iran," Canadian Institute for Jewish Research Colloquium, Montreal, December 2003.

"Prospects for Peace in the Middle East after 9/11," paper presented to the Israel Asper Foundation Conference, Winnipeg, May 2003.

"Anti-Zionism, 'Anti-Israelism,' and Antisemitism on North American Campuses," paper presented to Annual Conference of the Jewish Federation of Greater Chicago, Chicago, Illinois, February 2003.

### **Shannon McSheffrey**

"Lollard Identity in the Early Sixteenth Century: Heresy, Orthodoxy, and English Popular Devotion," paper presented to the Seminar in the Religious History of Britain, 1500-1800, The Institute for Historical Research, London, UK, May 2003.

"Social Space and the Making of Marriage in Late Medieval London," paper presented to the International Congress on Medieval Studies, University of Western Michigan, Kalamazoo, Michigan, May 2003.

### **Alison Rowley**

"Bezbozhnik u stanka: Developing a High Quality Digital Image Collection," paper presented at the Center for Instructional Technology Showcase, Duke University, April 2003.

### **Ronald Rudin**

"The Champlain-De Monts Tercentenary: Voices from Nova Scotia and New Brunswick, June 1904," paper presented to the annual meeting of the Canadian Historical Association, Dalhousie University, May 2003.

"Listening for Acadian Voices: Celebrating the Tercentenary and Quadricentenary of European Settlement in Atlantic Canada," paper presented to the Atlantic Canada Studies Conference, Memorial University of Newfoundland, May 2003.

"Celebrating the Past: Now and Then," paper presented to the conference "Anniversaries that Work" sponsored by the Federation of Nova Scotian Heritage, Amherst, NS, May 2003.

"The Changing Face of Champlain," paper presented to the Historica General Council meeting, Toronto, October 2002.

"Pratique historique et commémoration," paper presented to the Institut d'histoire de l'Amérique française, Sherbrooke, October 2002.

### **Dana Sajdi**

"A Room of His Own: The 'History' of the Barber of Damascus (fl. 1762)," paper presented to The Montreal Scholars' Circle, January 2003; to the College of Arts and Sciences, University of Wisconsin-Madison, October 2003; and to the Faculty of Arts and Sciences, Koc University, Istanbul, Turkey, November 2003.

### **Robert Tittler**

"English Civic Portraiture, 1560-1640," paper presented at the National Portrait Gallery, London, UK, July 2003.

### **Mary Vipond**

"Constructing a National Public Broadcaster: The Programming Policy of the CRBC 1932-36," paper presented to the Association for Canadian Studies, Ottawa, June 2002.

"The Mass Media in Canadian History: The Empire Day Broadcast of 1939," Presidential Address, Canadian Historical Association, Halifax, May 2003.

"The Canadian Radio Broadcasting Commission in the 1930s: How Canada's First Public Broadcaster



# Faculty Activities cont'd.

## Conference Participation cont'd

Negotiated 'Britishness,'" paper presented to the British World Conference, Calgary, July 2003.

"British or American?: Canada's 'Mixed' Broadcasting System in the 1930s," paper presented to The Radio Conference: A Transnational Forum, Madison, Wisconsin, July 2003.

"Whither Radio History: The Canadian Case," panel discussant, The Radio Conference: A Transnational Forum, Madison, Wisconsin, July 2003.

## Book Reviews

### Frederick Bode

Matthew G. Hannah, *Governmentality and the Master of Territory in Nineteenth-Century America*, for *Canadian Journal of History*, 37 (August 2002), pp. 393-94.

Randy J. Sparks, *Religion in Mississippi*, for *Journal of American History*, 89 (December 2002), pp. 1151-52.

Bertram Wyatt-Brown, *The Shaping of Southern Culture: Honor, Grace, and War 1760s-1890s*, for *Canadian Journal of History*, 37 (December 2002), pp. 579-81.

Sally G. McMillen, *To Raise Up the South: Sunday Schools in Black and White Churches, 1865-1915*, for *American Historical Review*, 108 (February 2003), p. 199.

### Carolyn Fick

Stewart King, *Blue Coat or Powdered Wig: Free People of Color in Pre-Revolutionary Saint Domingue*, for *New West Indian Guide NWIG*, 77 (1-2), pp. 135-38.

### Norman Ingram

Paul Miller, *From Revolutionaries to Citizens: Antimilitarism in France, 1870-1914*, for *H-France* (5 November 2002).

### Andrew Ivaska

Laura Fair, *Pastimes and Politics: Culture, Community and Identity in Post-Abolition Urban Zanzibar, 1890-1945*, for *Azania* (2003).

### Alison Rowley

Samuel Baron, *Bloody Sunday in the Soviet Union: Novochoerkassk, 1962* for *Canadian Slavonic Papers*, Vol. 45, Nos. 1-2 (2003), pp. 265-66.

### Robert Tittler

P. Borsay & L. Proudfoot, eds., *Provincial Towns in Early Modern England and Ireland*, for *Albion*, 35:4 (Winter 2003), pp. 552-553.

G. Clarke & P. Crossley, eds., *Architecture and Language: Constructing Identity in European Architecture, c. 1000-1650 for Renaissance and Reformation*, 2003.

S.R. Epstein, *Town and Country in Europe, 1300-1800* for *Canadian Journal of History*, 37 (August 2002), pp. 337-39.

J.J.A. Goodall, *God's House at Ewelme: Life, Devotion & Architecture in a Fifteenth Century Almshouse for Sixteenth Century Journal*, 33:4 (Winter 2002), pp. 1082-84.

### Mary Vipond

M. Hilmes and J. Loviglio, eds., *The Radio Reader: Essays in the Cultural History of Radio for Canadian Journal of Communications*, 28, 1 (2003), pp. 133-4.

## The Ninth History in the Making Conference at Concordia University March 6, 2004

### gender:modernity

Introductory Speaker (9:30 am, H767):

**Irene Gammel**, Professor of English at UPEI,

Author of *Baroness Elsa: Gender, Dada, and Everyday Modernity: A Cultural Biography* (2002, MIT Press)

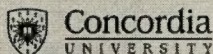
Keynote Speaker (6 pm, H767):

**Serge Guilbaut**, Professor of Art History at UBC,

Author of *How New York Stole the Idea of Modern Art* (1983, University of Chicago Press)

With student panelists representing Canada, the US, & Europe (throughout the day).

Supported by the Department of History, the Dean of Arts and Science, the Dean of Students, Graduate History Students' Association and the Students of History at Concordia.



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TimeLines